

DAILY CULTURE EDITION

Trembling Cage'd queen space-sings

by Mani Haghighi

Joan La Barbara, queen of trembling vocal chords, will be in town tomorrow night to conduct a free workshop at Concordia's Loyola Concert Hall.

Not easily categorized, La Barbara is an odd and intriguing artist, partly a classical composer and partly a painter of musico-linguistic landscapes. She identifies her craft, more vaguely, as "extended vocal techniques."

Trained as a classical concert singer, La Barbara has crossed the flexible playground of jazz to a place where she can "explore the possibilities of the human voice as a multi-faceted instrument."

This means manipulating her vocal chords, using the modern techniques of multiphonics, circular singing, ululation and glottal clicks to create a kind of music rarely heard in mainstream North America.

La Barbara collaborator John Cage, that odd guru of experimental music, could spill some sense into these terms. He's most famous for a work he never really wrote, 4'33" — a piece for piano which includes four minutes and thirty-three seconds of total silence.

In the years since 4'33", Cage has happily compromised his minimalism, with La Barbara's help. His latest work is *La Barbara Sings through Cage*, based on nonsense lyrics taken from Marcel Duchamp's notebooks, due out this November.

La Barbara's own pieces, though perhaps influenced by Cage's sense of the New, are radically different both in their approach and form. La Barbara uses her music "to paint a picture of external reality in sound," she says.

Her latest studio effort, due in record stores next month, is entitled *Sound Paintings* and includes a variety of "visions" in sound: two "soundscapes," of Miami and Berlin, and an audio translation of a Paul Klee painting, *Klee Alee*.

Sound and vision

Her method of capturing vision in sound is disarmingly simple. Working on a sound portrait of a geographic location, she walks around it and records its noises on tape. At the same time, she prepares a list of descriptive words which capture the atmosphere of the location.

In the studio, she plays back her tape and improvises on the theme of her recording, drawing inspiration from her list of words. The studio apparatus is deliberately manipulated to allow for unexpected results.

But the geographic locations are not limited to planet Earth. *Solar Wind*, the opening track of her 1985 LP, *The Art of Joan La Barbara*, was inspired by a scientific discovery: "some solar flares — giant explosions on the surface of the sun — cause sudden accelerations in the continuous stream of particles that flow from the sun and are called the solar wind...altering

the magnetic field of the earth."

In contrast to this gigantic vision stands *Shadow Song*, which is a musical map of the human id.

Of course, none of these pieces can usually be found anywhere in Montréal. Modern avant-garde/minimalist music remains new music, and the public's attitude toward new music remains, as La Barbara puts it, "xenophobic."

Lack of proper exposure is the principal cause for this, which explains why La Barbara's work is more popular in Europe, where public-funded radio exposes La Barbara to a larger audience. In North America, La Barbara's work is aired only on late night alternative shows like CBC-FM's "Two New Hours" or "Brave New Waves". McGill's music library holds one La Barbara song.

The old boy network

But the problem doesn't end here. La Barbara is not just an avant-garde composer, she is a female avant-garde composer, and "the old boy network of concert and festival programming is still alive and kicking," she says. Men plan festivals, with a tendency to program other men's works.

In response to this, and in order to stretch the boundaries of her work into other art-forms, La Barbara is preparing the groundwork for a full-scale opera based on folkloric myths of female creation which she has located in different cultures. *Prologue to the Book of*



Knowing... (and) of Overthrowing will be performed here in Montréal at the New Music America Festival in November.

The idea here, La Barbara says, is not to act out the story of the myth, but rather "to sing its feeling, to convey to the listeners my feelings about the myth."

La Barbara's world-view provides a smooth, logical way out of the impasse bogging down the avant-garde. Since the mid 80s, the movement has divided itself into two opposing factions. Philip Glass, member of the first group, according to La Barbara, "has taken all the guts out of his music," simplifying it to the point of inanity for the Big

Labels.

The second group consists of neo-romantic musicians who make a habit of the self-reflexive, alluding endlessly to their own works. They construct and occupy boxes to distinguish themselves from the general swell of experimental music.

With two of her CDs about to be released and a new opera in the works, Joan La Barbara may just pop out the box, full of surprise and intrigue.

Catch a peep inside tomorrow night at her lecture/demonstration, Loyola Concert Hall, 7141 Sherbrook St. West, metro Vendôme-Bus 105. For more information call 848-4747.

Cinema de Paris to repair bad rep?

by Alison Palkhuala

What's happening at the Paris Cinema? Walking by its location on Ste-Catherine West this week and seeing a large section boarded off, you might believe it had closed down. All that's left of the Cinema entrance is a partially hidden, narrow door leading to a dilapidated staircase.

However, the Paris is actually being extensively renovated, and will not only enjoy a face-lift, but also a new format. Owner-manager Thierry Martin has decided to go repertory.

Martin is certainly no stranger to repertory (rep) cin-

ema. He ran Cinema V for eight years before it was sold off to Famous Players two and a half years ago. He also acted as a consultant to the triumvirate who started the Rialto Cinema on Parc, and added a dash of commercial realism to their film-school ideals.

The Paris Cinema has not been an ordinary movie house for quite some time. Before becoming a repertory theatre, it premiered unusual and underground films that other theatres ignored. But such films do not have a wide enough audience to merit being featured for an extended period of time, Martin says.

Now, he plans to go on premiering these films, but will screen along with them a wide variety of second-run features. The Paris Cinema's new format will give Montréal a new, albeit smaller, Cinema V, he says.

Martin plans to run the same type of films that he used to run at Cinema V, though recognizing that his downtown location may also bring a greater demand for popular, mainstream movies.

On the other hand, Martin points out that no rep fan is interested in seeing another Rambo flick. Martin wants to experiment with all types of

films and will continue with those that attract the largest crowds. In his own words, "the audience votes every time" simply by showing up.

Martin has other plans to attract viewers. The Paris Cinema will soon hold theme festivals, including an upcoming animation festival. He also recognizes the francophone audience and has planned for thirty per cent of his films to be in French.

The first month's schedule, available now, is not the harbinger of cinematic excitement to come, however. Though it features a Cannes favourite, the

multinational production *La lac des cygnes-The Zone*, most of the films on the roster are standard rep fare, not as reminiscent of the daring programs Martin used to present at Cinema V as he might like to think.

On the other hand, the Rialto, whose schedules are barely discernable one from another from month to month these days, could use the competition.

Paris Cinema 24 h info line 875-7284. Admission \$5, \$3.50 for students, seniors, and children. Membership cards available, 10 films for \$30.



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Weavers in radical threads

by Michael Holmes

Visitors to the new exhibition at Montréal's Musée des Arts Decoratifs, *Tapestry — The Narrative Voice*, will be surprised by novel representatives of an often staid and predictable art form.

This defamiliarization is central to the social and artistic programs of the five weavers, and is largely the reason why the five chose to exhibit together when they met in 1986.

The nine works on display express the importance of the relational interplay of images, in order to develop an insight which is itself in a state of flux.

Sharon Marcus from Oregon, for example, has as her only limitation the self-imposed use of purple and primary colours. Both of Marcus' tapestries are labelled "legends," pointing directly at the narratological basis of the works.

Through a free association of

colours and shapes, Marcus conveys a sense of an apparent ease and spontaneity in the creation of human discourse.

Juxtaposed against this beguiling and benign view is the corrosion of meaning. Her representations of crumbling architecture and centres of dissolution could be likened to distorted vision or even poor television reception, to communication somehow undermined from within.

These uncommon designs and colour combinations at first estrange and then call attention to the goal of involving each individual perceptor in the process of his or her own recreation of the work's narrative structure and meaning.

London's Marta Rogoyska renews perceptions in her two tapestries. This artist's inspiration comes from somewhere within the subconscious in what she calls proto-linguistic "feel-thoughts." From these stirrings,

Rogoyska creates collages which become cartoons.

What is most unique and exciting in this artist's work is her combination of centuries-old technique and colour, with new departures in design and representation.

"From the Plaza" is a collage of yellow light, green grass, birds, and general geometric structures. The one-dimensional character of the work is challenged by different coloured yarns which, when woven together, create an illusion of fading and emerging shades and movements.

Rogoyska, commenting on the anomaly of her field, said contemporary artists must "be mad to weave." The distinction between the madness of their work, and a madness which destroyed a fellow weaver, The Lady of Shallot, is part of the energetic social awareness of these artists, an awareness which comes of an attention to

subject matter and "language."

While the visual arts are not commonly thought of as possessing a "voice" at all, the essential metalinguistic basis of their creations is a shaping concern for these five artists.

The most obviously political and linguistically tactile of the nine pieces is by the South African-born Ann Newdigate Mills. Now a resident of Saskatchewan, this artist's ties are still deeply rooted to her youth in Africa and the struggle for liberation.

Her tapestry, entitled, "Sentences: Khosa" (1988), uses natural and synthetic fibres to contrast a glorious blue sea with words taken directly from a newspaper report, telling in plain words of a seventeen year old Black man who was shot by the police for singing in his "own language" at a funeral.

Newdigate Mills' creation warps back upon its own evident concern to preserve the

right of free expression. The artist states her strategy: "using a reassuring medium to say unreassuring things."

In her hands, tapestry simultaneously communicates and seduces not only by its look and feel, but also by its traditional cultural placement within the domain of the elite and influential, those people who perhaps must listen most to the voices for social change.

Transgressing the boundaries of social convention and artistic expectation may not seem, upon first consideration, to be the domain of those who create tapestries as their art.

This new exhibition at Le Château Dufresne is a vocal witness that such limitations are being discarded, and, out of this new freedom, a radical discourse woven.

Le Château Dufresne is located at the Pie IX metro station. The exhibit is here until November 11.

Yellow to the core

by Jolyn Lawrence

The history of Asian-Canadians is a typical history of New World exploitation. For example, the federal government introduced a \$50 head tax for all Chinese in 1886, rising to \$500 in 1904.

And discrimination against Asians in Canada was especially extreme during World War II, when the removal and internment of Japanese people in coastal areas, regardless of their citizenship, was law.

The exhibition *Yellow Peril: Reconsidered* features 25 Asian-Canadian artists experimenting with contemporary video, film, and photography to give a more accurate depiction of the Asian-Canadian experience.

It deals with the aesthetic, political and community issues concerning today's Asian-Canadian artists.

Coordinated by Vancouver-based On Edge and curator Paul Wong, it is now resting in the Oboro and PRIM Galleries of Montréal, before continuing its tour across the country.

Several *Yellow Peril* artists seek to express the feeling of hopelessness derived from their tormented past. Jim Wong-Chu's collection of poems and one black and white photograph affirms Asian-Canadians' growing awareness of the history of institutionalized racism.

The first poem, "equal opportunity," documents how Chinese were allowed to ride only on the last two cars of trains, until a train derailed killing

everyone aboard the first two cars.

Regulations changed, permitting Chinese to ride on the first two cars — until a similar accident occurred in the last two cars, killing everybody aboard. The Chinese were then back at the end of the train.

A photograph of the 'Iron Chink', which was used to replace six Chinese workers at a time in the British Columbia canning industry, accompanies the poems, another example of publicly-promoted discrimination against Asians.

In "Ubiquitous China", the artist Laiwan explores the same theme with respect to language. Her work consists of two texts side-by-side on two colour cibachrome prints of rural China, one in English and the other in Chinese.

But each text is not a translation of the other: A bilingual text would symbolize equality, and equality does not exist.

Asian identity is the focus of the films "Sally's Beauty Spot" by Helen Lee and "The Compact" by Brenda Joy Lem. "Sally's Beauty Spot" is the tale of a young woman's highly visible beauty mark, which she finds hideous and tries to keep hidden. The short film is full of symbols of internalized racism.

"The Compact" tells the story of a young Chinese woman who re-evaluates her relationships with society, her Anglo-Canadian boyfriend and her family. (It sometimes feels like a soap opera, which lessens its impact but increases its accessibility.)



An image from a 1988 video by *Yellow Peril* curator Paul Wong

"The Yellow Poem Project," by Vietnamese-Canadian Nhan Duc Nguyen, is a book containing 24 pages of photo-based work, also using Asian identity as a major theme.

The video "5000 Years of Good Advice," by Mary-Ann Liu and Jay Samwald begins with very fast-paced images and isolates viewers who don't speak Chinese for the first half of the 12-minute tape. This reverses the traditional role of the Asian who is isolated from Canadian society.

A feeling of isolation was also expressed by the works of Chick Rice and Sharyn Yuen. Rice's "Tommy 1978-1988" is a set of black and white photographs

featuring a young male, Tommy Wong.

Yuen's "Jook Kaak" (a bamboo knot, caught in the middle, dual cultures) is a series of black and white photos — emulsions on homemade paper — documenting the artist's first time travelling to China.

Yellow Peril: Reconsidered also includes photos by Taki Bluesinger, Melanie Boyle, Chi Chung Mak, Roy Kiyooka, Jin-me Yoon and Henry Tsang; films from Daisy Lee and Mido Onodera; and video by L'Amitié Chinoise de Montréal, Le Vidéographe, Anthony Chang, Richard Fung, Jay Hirabayashi, Nobuo Kubota, Marlin Oliveros and Ruby Truly.

As Wong's accompanying essay says, "*Yellow Peril: Reconsidered* is testimony that we do indeed exist."

The show does not include exotic depictions of Asians by western artists or by Asian artists with western ideals.

It captures the not-so-exotic but quite real qualities and issues of the contemporary Asian-Canadian, to give both the Asian and non-Asian a fuller understanding.

The Oboro gallery, 3981 St-Laurent #499, and Galerie PRIM, #310, will host Yellow Peril: Reconsidered until October 7, Wed-Sun 12-17h. Call 844-3250 for further info.

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COMMENT

Gambolling in the margins

Canadian author Brian Fawcett coined the term "safety Nazis" to describe people who are more concerned about shielding delicate political sensibilities from offence than about expanding human rights and liberties.

Fawcett was talking about people who want to ban skin flicks or cigarette and tobacco ads, but generally any attempt to limit free speech 'for our own good' is no more than a well-intentioned version of fascism.

By Way of Deception, an exposé of the Israeli Mossad (secret service) written by former agent Victor Ostrovsky and Ottawa journalist Claire Hoy was temporarily banned from publication by a Toronto judge last week because the Israeli government didn't want its state secrets released. Ostrovsky himself, a Canadian citizen, is now a Mossad target. And, surprise surprise, Mulroney's jaw hasn't flapped a flap over it.

More genuinely surprising, though, was the relative silence of the country's artistic community. June Callwood, Pierre Berton, those champions of liberty who rallied instantly to Salman Rushdie's defence, never pounded their fists on press conference coffee tables to cry for Ostrovsky's rights.

It's too late now to know whether they ever would. The injunction was overturned on Monday, not because of constitutional protection but because the Israelis gave in. The book is already out in the U.S. (because a similar injunction by a New York court was denounced immediately by lawyers, authors and journalists), and there was no point in pursuing the matter any further.

So was the original order to restrain publication acceptable? Was it constitutional? We still don't know.

Maybe Canadians just have more molasses in their blood than Americans, and were slow off the mark. Maybe June and Pierre were home warming up red faces in their vanity mirrors, just about to come out when...

But I doubt it. Censorship is the invisible norm in Canada. The Canada Council won't fund women's films if they take a stand on abortion or 'promote' positive views of lesbianism. Film review boards and Québec language laws rate and snip the cinema.

And books going to our gay and lesbian bookstores, including Montréal's L'Androgyne, are routinely delayed or seized at the border — seriously imperilling those stores' ability to operate.

Any level of censorship opens the way for such abuse. The liberal media always say, "Well, of course we need legislation against obscenity and hate literature, but this should not be turned to political ends." What they conveniently ignore, is that the definitions given for 'obscenity' and 'hate literature' are inherently political: they are based on the government's opinion of what can acceptably be said and shown, or at best on the opinions of lobby groups.

Whenever these lines are drawn, someone's inevitably left outside. Sometimes it's a racist, yes, or a 'pornographer'. But sometimes it's a lesbian video artist. Sometimes an independent filmmaker who cannot afford to dub. Sometimes an 'enemy' of the Israeli state.

Eventually it could be you. 'For your own good'. When that time comes, don't you think you'll say you'd rather nobody had been marginalized and repressed at all?

Carl Wilson

LETTERS

Centrespread?

To the Daily:

The express intent of this letter is to criticize your centrespread in the September 5 issue of the McGill Daily, your first edition of the academic year.

The centrespread concerned the recruitment. It also contained a very obvious bias which would be objected to by certain people.

Why is a glamorous woman portrayed there? Is she being exploited as in commercial advertising?

Your recruitment, I'm sure, must be for both sexes, and if either sex is to be represented, certainly both should be. Otherwise, there's the danger of arbitrarily putting women ahead of men as "dolls" perhaps? As "idol dolls" perhaps? As usual, perhaps? Haven't you learned anything yet? From past errors as people once used to in the past?

Women are to be seen as "fashion model dolls," perhaps? Is that a requirement for writing or any other tasks performed by the Daily?

Women issues should definitely not be allowed to come ahead of everything else, and women should not be allowed to be exploited this way. Women's issues definitely have to be taken more seriously. In fact they have to be totally re-arranged. This is a warning. Real change is coming. It must be made, and will continue to be made. It has to be this way. Universities cannot continue to exist as they have done so recently.

In case there's a connection, I would recommend less dope and more books in "schools" this year.

Grace Moore
Alumnus

"Concerned for the rationality of the student body" and "saddened and disappointed U1 Arts student," we need names in order to publish your letters. Anonymity can be arranged if necessary. Please drop by Union B-03.



Recycle!

To the Daily:

It's here!! We were happy to find out over the summer, the city installed recycling bins in the Ghetto (and in other areas in Montréal too). The nearest bins are located at Parc and Leopariseau (just south of Pine). They're huge and green, and

you can't miss 'em! They take paper and cardboard, white and coloured glass, and hard plastics (water bottles, yogurt containers, etc...). Instead of letting this stuff pile up, we can now take a load each time we go shopping — which also ensures that we take our own shopping bags.

Jen MacLeod
Wendy Nichols

EVENTS HIGHLIGHT

Dancing with friends

The Friends of First Nations of McGill University and the Native Friendship Centre of Montréal will be sponsoring a First Nations Welcome Dance for Native students who are enrolled at McGill University, and other surrounding universities and colleges.

There will be an entrance charge to all other people except Native students with proof of student status. The entrance charge is \$5.00 per person. There will be foods, snacks and non-alcoholic drinks for sale. All the proceeds will go towards the 9th Annual Native Cultural Festival.

The 9th Annual Native Cultural Festival is the largest annual event sponsored by the Native Friendship Centre of Montréal. The Native Friendship Centre of Montréal is a community centre that delivers various services to Native people living in Montréal or passing through the city. The Annual Native Cultural Festival promotes Native culture through contemporary and traditional music and other live performances. Fine art and Native crafts are exhibited and traditional Native foods such as moose, caribou, wild foel and bannock are served. The 9th Annual Native Cultural Festival begins on October 13th and 14th, 1990.

The First Nations Welcome Dance will feature Standing Arrow, a traditional Mohawk drum group from Akwesasne and the Swinging Relatives, a World Beat Reggae band from Montréal who are donating their time.

The First Nations Welcome Dance will happen on September 20th at the Leacock Building, room 232, 855 Sherbrooke Street, West, from 7:00pm. to 10:00 pm.

For more information call Native Friendship Centre of Montréal, 937-5338 or call Paula Bernstein, Friends of First Nations at 842-0906.

Come and support our Native community. All Nations are welcome.

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Babystepping-around-the-Block-listings

by Dave Block

... And then there are the things that get left out of the mighty-big articles, and have to take refuge in teeny ones. Let's baby-step through the week, baby.

Tonight

From tonight till Sunday, the Cinéma Parallèle is screening experimental videos from Vidéo-graphie, including a letter to Godard, a sentimental palimpsest and a meditation on laws and skin to the death of the King. At 19h and 21h each night. On St-Laurent above Prince Arthur.

Continuing through today and till Oct. 7, go see Josh Garber & Gordon Laird's two-handed photo and sculpture exhibition at Optica, 3981 St-Laurent, brain matter and metal mixtures.

Almost similarly, but not really, check out showings at La Centrale of Sylvie Madore's "La Femme Uranium," a video installation on immortality, technology and mellow Egyptian tombs, part of a trilogy. Call 844-3489 for times and location till Sept. 26.

On campus, don't miss today's first in the Radical Lunches series, a confrontation between a worshiper of Ayn Rand and an anarchist (who allegedly publishes newsletters somewhere back in Greece) in a 'spontaneous public argument'. The organizers will pay you a quarter to attend, but they might eject you 'for no reason' at any moment—anti-dadaists beware. Watch for more info in the *Daily*, and go in the meantime to Arts W20 at noon.

Elsewhere, the best-named band around, Slim Behemoth's Lightning Condition, present their all-new rock'n'roll revue, a kid'n'pop, birth-

day extravaganza at Le Tycoon, 21h30. Five bucks and a groovy bar-goon.

At Fousfoues Electriques on Ste-Catherine Est, Anoosh is pumping it out. But at the Rialto, it's Public Enemy with openers MCJ+Cool G and MRF, 19h30 and 23h. Fear of a Black rep cinema? Fear of a late opening? Fear of a lousy show? Montréal has reason to fear, given P.E. tradition, but at least the MUC police isn't following the Hamilton cops' lead and turning the group away.

And don't forget the MainFilm benefit, folks, or the Librarie Alternative shindig tomorrow. (See elsewhere this issue.)

And otherwise...

The Rialto will be showing this year's Festival of Animation most nights for the next couple of weeks, if you like that kind of thing, and the Paris features a Ukrainian-Canadian-American-Swedish film version of *Swan Lake/The Zone* that earned accolades at Cannes (in Ukrainian with French subtitles).

On the theatre scene, local indies Teesri Duniya and APA present a production of Rahul Varma's *Land Where The Trees Talk* at the Centaur starting next Wednesday, a play about the James Bay project's environmental consequences. And if you prefer more mainstream fare, beat the rush on Tuesday and catch the Centaur's own production of *Our Country's Good* by Timberlake Wertenbaker, directed by Joe Dowling, king of Ireland.

And next Thursday the *Daily's* culture edition reappears, the highlight of your entertainment week as always, or at least the highlight of mine. Until then...love from Dave.

CABARET

by Dan Robins

"It's gonna be so intimate!" said Norman Nawrocki, member of Rhythm Activism and supporter of this weekend's benefit for the Librarie Alternative. "Tell people not to eat any garlic."

The Librarie Alternative, Montréal's anarchist bookstore, is throwing a party and hopes to raise some cash at the same time to tide the shop over in these times of financial anxiety. Twenty-five local artists will be performing on two consecutive Saturdays.

The store holds Montréal's most eclectic selection of French and English alternative books, periodicals and posters. Those unable to buy are given the option to just sit and read. Topics run from Marxism and libertarianism, through feminism, gay and lesbian issues, and native rights, even a Richard Rohmer novel on the 'sale shelf'.

The bookstore opened in 1975 and is managed by a volunteer collective, run on anarchic principles of liberty and freedom, advocating equality for all.

Each cabaret act will perform about fifteen minutes, so it will be a quick evening, ending at an early hour. However, space is extremely limited, so it would be a good idea to be prompt if you're into it.

Rhythm Activism, made up of Nawrocki and Sylvain Coté, will be presenting an acoustic instrumental set with an ethnic-folk sound. This

kind of music is something completely different for them, which is to be expected: they have a talent for diversity.

"We can go from a punk rock gig to a poetry reading to a bar mitzvah to a wedding," said Nawrocki. "No one's been able to pin us down,

ever."

A new cassette, *Pasta & Liberty*, a protest which censure protests, underground P and a traditional song. The tape



Duck out of Man

by Tom McGillis

Montréal is host this month to productions of two plays by American playwright David Mamet, the man who told us all about *Sexual Perversities in Chicago* a decade ago.

McGill Players' Theatre gives us a student rendition of *The Duck Variations*, in the original language, while the professionals at Théâtre de la Li-corne present a French translation of *Glengarry Glen Ross*. In the end, skill wins out over language.

Although an early work by Mamet, *The Duck Variations* contains much of his later cynical wit and keen sense of the absurd. Mamet's idea was that if two people sit together and talk about a subject long enough, the conversation will inevitably wander into uncomfortable territory. Each conversation in the play is a variation on the same theme, and the theme is

"ducks".

Unfortunately, in the Players' production, almost every one of the fourteen variations runs out of steam before reaching the peak of tension. Instead of becoming uncomfortable, each conversation becomes simply boring, and ends with a dying whimper.

Director Bridget McFarthing's choice of reducing the age of the characters from sixty to thirty partially explains this fundamental problem. As the subject of death creeps into the duck-talk time and time again, the actors understandably shrug it off without difficulty.

Had their characters been older and closer to death, their discomfort would have been much more evident. After all, the ducks in the play are supposed to be representing something other than just ducks, a simple fact which seems to have eluded

McFarthing and

Actor Ken C or not, convince gee from the six the outcast, Geo times, almost fu he relates the st lung cancer try But because the his buddy Em removed from t decline, Camer Appleton fum come up empty

During one o makes an effort trash which litt mediately gives Likewise, the p up bits of conve drama and pro The result is no oppressive inar At only one



RET

counting of the story of Helen Armstrong, who played a key role in the 1919 Winnipeg General Strike and is still not recognized by labour and feminist historians.

The album was put together for their second European tour, which explains the quadrilingualism. Tracks from this cassette have brought smiles to a Polish Mountain band, and have become underground favourites both here and back in Poland.

The pair's political awareness and humour is apparent even on Nawrocki's answering machine message, which begins, "Welcome to Fascism Canada!" and ends with "Leave your message at the sound of the beep... if your army let's you!"

This Saturday: bicycle activist/poet Bob Silverman; the musical duo of singer Anne-Marie Gelin and pianist Marc Dupuis; the Gogodgo trio of ex-Failsafe singer/poet Ian Cook, percussionist Marc Charbonneau and guitarist Giles Osborne; performance artist/actress Marie-Helene Montpetit; singer/poet Swan Wheeler; and Rhythm Activism.

Next Saturday: songster/guitarist Peter Sandmark (from Ray Condo & His Hardrock Goners); poet/singer Raymond Filip; the five-member performance poetry ensemble Les Sorciers; the three-member audio assault Centre for Radio Telecommunications Contortion; poet Johanne Lafleur; and the John Sobol Poetry Duo with drums and saxophone.

2035 boul. St-Laurent, 2nd Floor, at 8 pm. \$5 waged/\$3 unwaged.

net show

her cast completely. Cameron, deliberately us that he is a refuties. His portrayal of ge, is realistic and, at nny, especially when rory about ducks with ng to bum a cigarette. e parts of George and il have been so far he theme of death and on and his foil Duncan ble for a focus and -handed.

his episodes, George to pick up some of the ers the stage, but im- s it up for a lost cause. roduction itself picks ersation and potential mptly abandons them. thing but a barrage of ities.

point does the play

pick up its energy and plunge head-first into Mamet's theme. This occurs when George relates a story to Emil about a hunter killing a duck. Suddenly, these bums become enthralled and excited as they identify with the hunter. The theme is no longer simply death, but killing, and they are the killers.

The same intensity occurs in many scenes in la Licorne's *Glengarry Glen Ross*. This time the thrill of the hunt has been replaced by the thrill of a real estate sale. The predatory feel, however, remains the same.

Glengarry Glen Ross is the work of a more mature writer. Here, the characters are integrated into the real world — or at least the semi-real world of real estate agents with quotas to meet. Mamet avoids glossing over the business. These salesmen are portrayed as desperate and vicious, ready to demean themselves and each other

The Sun also Rises

by Tracey Brink

With a renewed commitment to spreading the word of black culture, Roué Doudou Boicel, owner of Montréal's The Rising Sun, ushered in a new version of the reggae club last week amidst mega-celebrations.

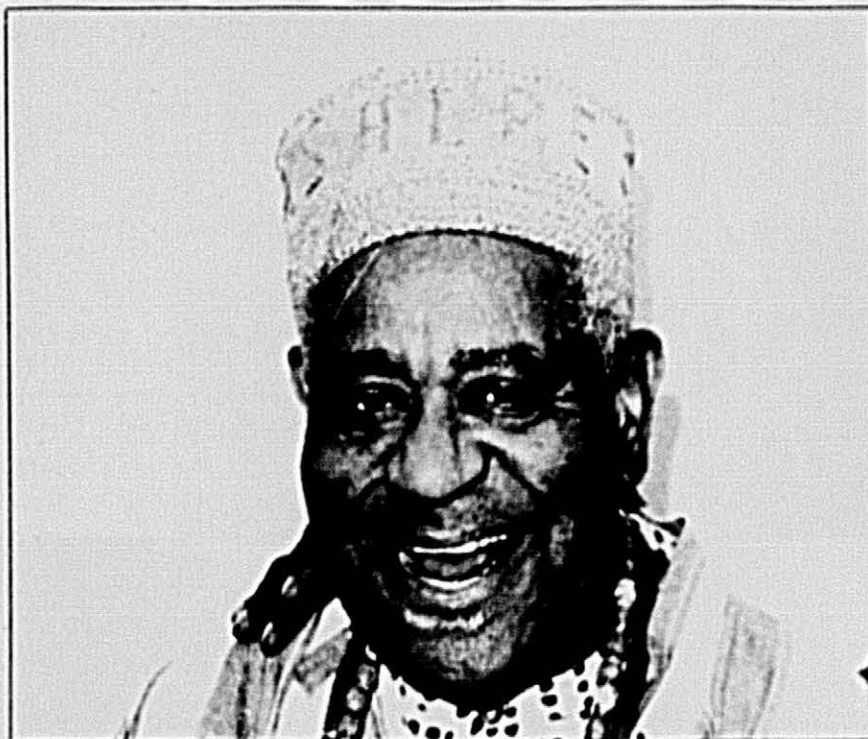
Before it burned down last year, The Rising Sun on St. Catherine Street had been Montréal's only reggae club and the only really affordable black music venue for 15 years. This much hasn't changed.

The new club, at 5380 St. Laurent, has a revised schedule which still reads cheaper than any university Welcome Week: free reggae jam sessions on Sundays, free Blues Nights on Mondays and Tuesdays, and free Rappers' Contests ("Ragamuffin Night") on Wednesdays.

Boicel plans to spread his cultural message by eventually incorporating more artistic productions such as experimental theatre, films and record release parties. For now, the weekends sport headlining shows, anything from New York funk, jazz and blues legends, Motown stars and African music to Caribbean reggae. "Basically we want to expose all frequent music of black culture," said Boicel.

He spoke to the Daily last week in what seemed a typical fervour, lamenting McGill students' ignorance and claiming that his 28 ad spots a week on CKUT aren't paying off in business. On the other hand, he was an happy to chat. Having already been featured in five city papers and two television shows in the last two weeks, he chose to relax, and ramble.

"You should have been there! We had 400 people at our International Film Festival presentation, *Une Histoire Inventée*, on August 28 — Louise



Rising Sun's Doudou Boicel: out of the ashes, into the fire

Marleau, among other stars." And last week in its opening celebrations, the club was crammed from Thursday to Saturday nights, with 300 spectators at Thursday's Buddy Guy show, a similar number at Friday's Top Secret show and a two block lineup Saturday outside the club — 600 spectators waiting to see Dizzy Gillespie in a 538 seat club.

Boicel was particularly happy with the diversity of the crowd. "People from 20 to 70 years old, more Québécois than ever, professional and young people... a really special crowd."

"Mainly, I just want to give musicians a chance," he stressed. Wednesday's Rappers' contest came about as a reaction to the recent shooting at the Thunderdome: "I wanted to give kids a new place to go, to provide a safer environment."

Boicel is a person with a second chance as well, having finally been removed from the Musician's Union's blacklist after 7 years (for everything

from employee treatment to backstage conditions). He's positive that a fresh start will introduce more people to his new "culture temple."

More than a club owner, this self-appointed "mover and shaker" has had a hand in introducing black music to Montréal for more than 15 years, beginning with his mini-Jazz Festival (Festijazz) which ran three years. Boicel has André Ménard, current organizer of Montréal's International Jazz Festival, to thank for financial help after the fire. And he is grateful. He calls his benefactors "big name, ruling people."

"It's too bad it took the fire for the club to get so hot," he punned, "but actually now I feel will be the hottest time of its life." Sporting a big smile, the master of understatement declared that after 16 years he's finally got some recognition, and said in his mystical way that he's never felt such "peace and positive vibes" from a place before.

STUFF & THINGS FROM CKUT

- | | |
|-------------------------------|----------------------------|
| 1. Public Enemy | Fear of a Black Planet |
| 2. Front Line Assembly | Iccolante 12" |
| 3. Bootsauce | Brown Album |
| 4. Shadowy Men Shadowy Planet | Savvy Show Stoppers |
| 5. Foetus Inc. | Sink |
| 6. Sonic Youth | Goo |
| 7. The Pixies | Bossanova |
| 8. Kip Hanrahan | Tenderness |
| 9. Various artists | What else do you do? |
| 10. Dee-Lite | World Clique |
| 11. Meat Beat Manifesto | Helter Skelter 12" |
| 12. Suicidal Tendencies | Lights, Camera, Revolution |
| 13. Furnace Face | Let It Down (cassette) |
| 14. Michie Mee | Jamaican Funk 12" |
| 15. The Weathermen | Heatseeker 12" |
| 16. Bullet LaVolta | Gimme Danger |
| 17. A Tribe Called Quest | Bonita Applebaum 12" |
| 18. Various Artists | The Aerial #1 |
| 19. Kamikaze Ground Crew | The Scenic Route |
| 20. The Minstrels | Come Out To Play |
| 21. Bob's Your Uncle | Tale of 2 Legs |
| 22. Chumbawamba | Snap! |
| 23. Malhavoc | The Release (CASS) |
| 24. Parabellum | Parabellum |
| 25. Muszikas | Blues For Transylvania |

Do you know
about the
culture
meeting?

See page 2.

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Ice Hockey	M,W	\$250.00 (T)	Sept. 25
Volleyball	M,W, Co-Rec	\$50.00 (T)	Sept. 25 to Oct. 3
Volleyball (3 on 3)	M,W	\$15.00 (T)	Nov. 13 to Nov. 21
M=Men; W=Women; Co-Rec=Co-recreational; T=Team Entry Fee; I=Individual Entry Fee			

- In many sports space is limited - registration is on a first come, first served basis.
- Please note that registration deadlines are strictly adhered to.
- All teams must be represented at the Captains' Meeting for that sport. A team that is not represented will not be included in the league.

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Out beyond the rational

by Deepali Dewan

With all its eyes the creature beholds the Open. But our eyes, as though reversed, encircle it on every side, like traps set round its unobstructed path to freedom.
— Rainer Maria Rilke

German poet Rainer Maria Rilke writes of the Open as a limitless wisdom to delight in. But somehow we have reversed our eyes and placed boundaries, making it finite.

This poem confronts us at the gates of the Centre International d'Art Contemporain's *Savoir-faire, Savoir-vivre, Savoir-être* exhibition, and it sets the art show's pace.

Savoir-faire, Savoir-vivre, Savoir-être features 26 artists, and is designed to teach, to open all our eyes and reveal the Open, like the creatures in Rilke's poem.

The show surpasses cultural, geographic and intellectual boundaries because it deals with a theme we are all a part of, a theme we are all trying to understand — the environmental crisis, seen as a product of the relation between (as the titles suggest) art, science and wisdom.

The artists, coming from France, the U.S., Germany, Chili, and Canada, amongst other places, reflect this openness.

It's a timeless show — the pieces are all of 1990, but there's a strong link to the kinds of understanding artists began to explore as early as the 1970s. The materials used are as vast as the message, and the styles

range from the primitive to the scientific.

A series of small discoveries runs through the exhibition, as understanding surfaces and spreads in many directions.

For example, Jimmie Durham's "The Illustrated Bible, or Alexander von Humboldt and Karl Marx Tour the Americas" confronts us with a small frightening animal skull.

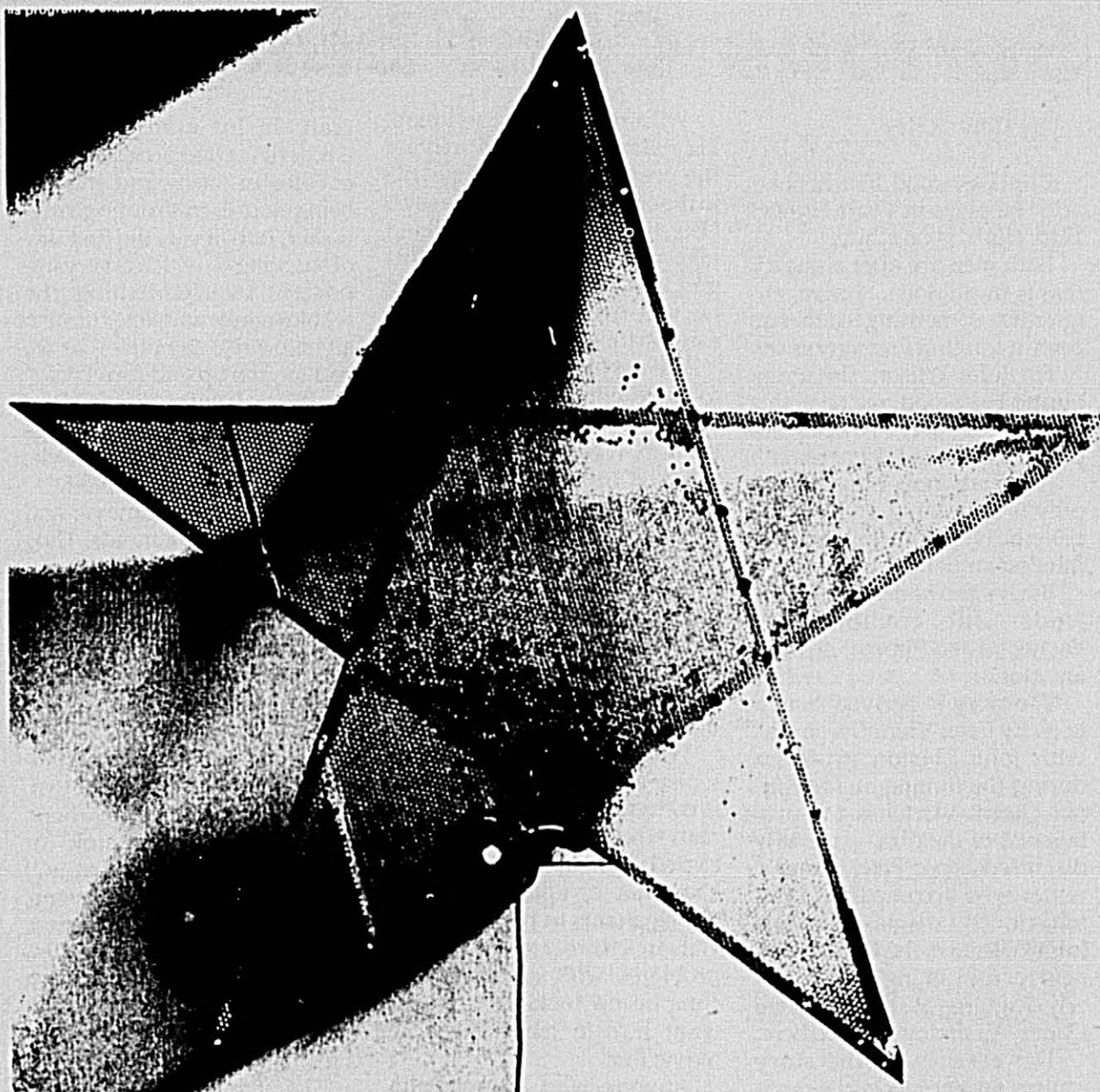
A closer look reveals it is made with familiar items, buttons and beads. But the teeth are very real. The head is perched on a stick, and as our eyes travel down we find a mirror, in which there is another head: Our own reflection.

Canadian artist Betty Goodwin provides two pieces, "Deadly Overcrowding" and "Le Rhyme se meurt," two large metal boards mounted on the wall with sharp, threatening metal fragments grouped in the centre. The fragments are held up only by the natural force of magnetism.

These pieces demonstrate the power of natural forces, and nature's fragility, and by extension the fragility of the human being and its surroundings.

The unifying work in the exhibition is Dominique Blain's. It merges the scientific and spiritual aspects of the universal quest for knowledge, with a series of photos arranged in the shape of a stained glass window.

On the ground, we see its disturbing reflection — the shaperises, in three dimensions, now seeming bomb-like. We recognize in it the extent of our



power to transform, even before we've understood what we're affecting.

The other pieces in *Savoir-faire...* range from the soothing organic shapes and materials of Francine Larivée to the busy interplay of cultural and social symbols assembled by the artists' collective Fastwürms.

Other artists include Ed Potras, Jean Dupuy, Robert Rauschenberg, Joseph Beuys, Nicolaus Lang, Maria Nordman and Ashley Bickerton.

Science deals with the ra-

tional; it appeals to the mind. Art has always dealt with something beyond the rational that is felt but not completely understood.

But this way towards wisdom can be frustrating, which the viewer may share. One of the artists, Juan Geuer, writes in the show's catalogue, "the frustration has grown into a rage now that we are increasingly aware of our total dependence on what we are unable to fathom."

His piece, "Prelude Qua," re-

flects the frustration, all metal steps of frozen mobility and trees in distorting mirrors.

If you are searching for a mindless afternoon, *Savoir-faire...* might be too big a dose of reality. The show, and each artist, demand thought and reaction. With motivation, every viewer can move towards the Open, and it's time.

The exhibition runs until October 28 in la Cité, on the corner of Prince Arthur and Hutchinson. Admission is free.

Shindig on Mount to aid Main Film

by Amy Rosen

Tonight, Main Film, one of Montréal's non-profit independent film and video production cooperatives, cordially invites one and all to attend a benefit party at the newly renovated Building danse Café.

Main Film is an eight-year old cultural organization created to produce and promote independent films.

Its over one hundred members may use its equipment, editing rooms and cameras for work on individual projects and films, as well as collaborations with other members.

Main Film also organizes special screenings and events, including the recent Canadian Women's Experimental Film and Video festival at La Centrale.

All proceeds from this benefit will go towards Main Film's efforts in promoting independ-

ent film and particularly to assemble the second biennial edition of the Cinq jours du cinéma indépendant Canadien, November 7-11 at the Cinéma Parallèle.

The Cinq jours will showcase more than 45 works by Canadian independent filmmakers.

Two years ago, the festival premiered *Horses in Winter* by Rick Raxlen and Patrick Valéry, a film which was recently

shown at Cinéma-thèque Québecois as part of an exhibition of the 'Best films of the 80s'.

At tonight's benefit, Ronald Houle will premiere his entry in this year's Cinq jours, a one-minute black-and-white film.

Amongst the other entertainment at the benefit are some of Montréal's most renowned musicians.

Rhythm Activism will play a special acoustic set. And one of the lead acts will be the Crazy

Rhythm Daddies, an offshoot of Ray Condo and his Hardrock Goners, playing jazz and western swing music from the twenties and thirties.

The third performer will be Ed Fuller, an infamous Elvis impersonator but a good person in his own right. He is a Montréal comic, musician and entertainer extraordinaire, dubbed "king of Montréal's fringe performers" in one of the

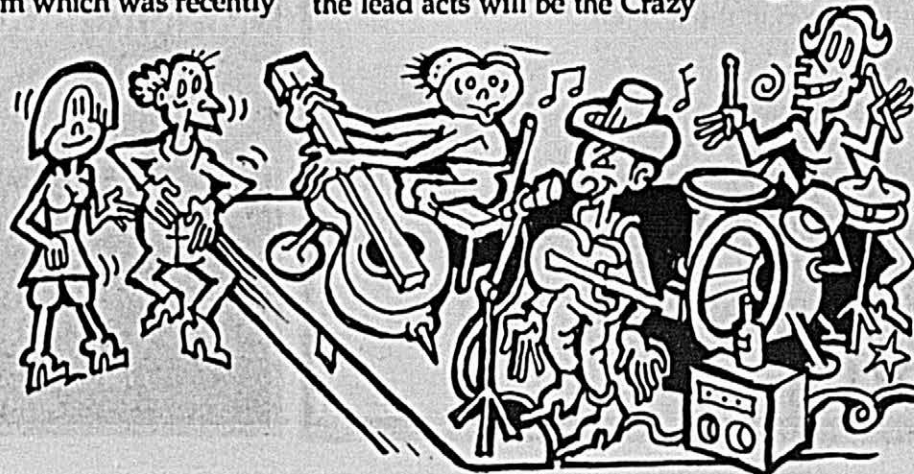
Gazette's weaker moments.

In addition to this wealth of musical entertainment, an exciting mix of film loop projections will be shown.

These images were created by Jean-Claude Bustros (a Montréal filmmaker who specializes in montage) and Jacques Sainte-Marie, whose work is done mostly in live scratch and animation loops.

The benefit for Main Film is the place to be tonight if you enjoy live music and entertainment, D.J.s, dancing, drinking, continual film projections, interesting people, cocktail weenies, and, somewhere in the margins, helping a cause or two.

Building danse Café is located at 77 Mont-Royal Ouest, at the corner of St-Urbain. The festivities start at 21h, and are co-sponsored by CKUT, the Café and the Rialto theatre. (Watch out for the door prizes!)



Serious Clint bungles in the jungle

by Colin Krivy

Clint Eastwood, like the character he plays in *White Hunter, Black Heart*, is on a hunt.

Both men are after a quarry that is mysterious, elusive, enigmatic, something each has been in search of for many years.

For John Wilson, the white hunter Eastwood portrays, this quest is for a large African elephant, a so-called "big-tusker".

For Eastwood himself, the prey is something far less tangible: he is looking for a serious-minded audience.

But, *White Hunter, Black Heart* lends little credibility to Eastwood as a filmmaker, or as an actor.

The story is derived from a book by Peter Viertel, who was with John Huston in Africa during the filming of *The African Queen*. Viertel is the protagonist of the film — cleverly disguised as one Peter Verrel, a writer who accompanies Huston, cleverly disguised as one John Wilson, to the Dark Continent for the filming of (not cleverly disguised at all) *The African Queen*. All similarities end here.

The essence of the story centres on Verrel's initial fascination and admiration of Wilson and eventual disillusionment with his cavalier attitude.

Wilson is an obsessed man, his actions dictated entirely by the presence of bull elephants in the area. When someone says, "Big-tusker nearby," Wilson takes off into the jungle with his gun, certain that this is the time he will finally bag his much sought after trophy.

Wilson pursues the elephant to the exclusion of everything else, including the making of his film. Herein lies the source of Verrel's eventual repudiation of his former idol: to hell with elephants, thinks Verrel, we're here to shoot a movie.

Here also lies one of the sins of *White Hunter, Black Heart*: No mention is ever made of the barbarity of the slaughter of the elephants, an animal that is innately gentle.

Wilson, a man with whom we are expected to sympathize, is completely remorseless. The man who leads Wilson's mini-expeditions proudly brags about having killed more than 500 elephants in his day. And Wilson's film crew have no problems with his unnatural compulsion to kill. They just want him to make the silly movie first.

Anyone who knows John Huston's work knows that he was fiercely dedicated to his

craft. In his autobiography, entitled *An Open Book*, he writes of being in Africa, and one day being close to confronting a big-tusker, but "it was the first day of shooting — which is very important in establishing the whole morale and tenor of such an enterprise as ours — so we had to give up and turn back." In *White Hunter, Black Heart* Wilson delights in saying things like, "To hell with the movie, I'm here to kill an elephant."

In this sense the movie and Viertel's book are frauds. They purport to be a recollection of a momentous few weeks in Africa with a momentous man, but make no attempt to inject any truth into it.

Eastwood meticulously recreates every inch of *The African Queen* set and all the participants in the film. Hepburn, Bogie, Bacall, they're all there. Naturally, then, we look for some fact, something that will remind us of the actual events that surrounded the production.

But we find none. If the film was meant to be fictitious, then it should have done more than change everyone's last name by a few letters.

The acting, with Eastwood leading the way, is uniformly wooden. His characterization

of John Wilson reeks of forced flippancy and frivolous jocularity. Eastwood's range is so limited that his attempt at serious drama is almost laughable.

His co-stars are left with almost nothing. Jeff Fahey as Verrel does nothing but flash his big blue eyes and whine. George Dzundza as the producer, Paul Landers, is stereotyped as a fat, bumbling Jew who only cares about his precious monetary investment in the film.

All the other characters are so peripheral as to be unnecessary, and are entirely forget-

table.

Eastwood has been trying for years to be considered a serious film-maker. He came close with *Bird*, but has taken a few steps backward with *White Hunter, Black Heart*. A mediocre director, his best hope is to find the right material for himself, concentrate on his few strengths rather than treading in an area where he doesn't belong: the realm of serious acting.

His search for respect continues, and one hopes his next attempt will involve a little more consideration of the film goer's sensibilities.

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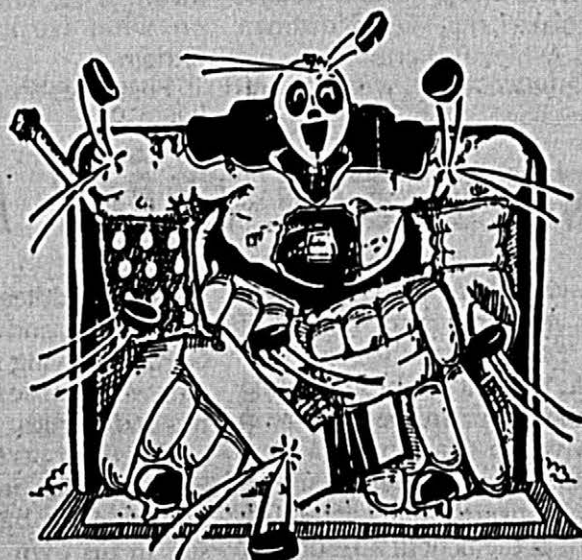
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Computer on sale - Fujikama 286AT 12MHz sys./w 40M HD, TTL mon, \$1099. 386SX sys./w 40M HD, TTL mon, \$1499. (VGA add \$430) Call A. Concept Computer 284-5756.

One IBM clone computer package, incl. 10 meg hard disk, two 5.25 floppy drives, graphics card, high resolution monitor, Roland printer, DOS 3.3, wordprocessing software, games, \$95. 932-9349 or 398-6052.

Leather jackets - sheepskin collars \$149.00, 100% cotton t-shirts \$5.00. Parachutes, combat boots \$35.00, raingear \$25.00. EXXA 'La Store' 550 President Kennedy 843-6248.

372 - Lost & Found

Lost - Bicycle helmet with sentimental value. Please phone Alexander 345-0781

Found - textbook in Leacock 132. Call Jennifer at 933-0527.

Found - Gold "Cross" pen in Union cafeteria - 18 September Tuesday at around 2 pm. If yours call Jill at 284-5790

374 - Personals

Qui sommes-nous? GBU-McGill. Que faisons-nous? Discuter, réfléchir, chercher, divaguer, en examinant de courts passages de la Bible. Intéressé(e)? Appelez David Cloutier au 254-2286.

Twin Peaks Fans - Help! My mother screwed up my taping of final episode which aired September 15. Got a VHS copy? Call Allen at 488-0506.

Anonymous, confidential and cool. McGill Nightline. 9 pm-3 am until September 30th; 6 pm-3 am for the rest of the school year. 398-6246.

383 - Lessons Offered

LSAT, GMAT and GRE preparation courses - Take our 20 hour intensive weekend courses prior to each exam. Tuition fee - \$190. For information call 1 800 387-5519.

For French practice, Spanish, Chinese or other join La Langathèque Linguistic Exchange Network and make new friends - 597-0680. Cheap, fun & efficient.

Pronunciation, diction, conversation in English. Taught by professional; private lessons only. 524-3274.

385 - Notices

St. Martha's in the basement meets for informal worship at 3521 University at 10:00 am (not 10:30 am) Sunday, Sept. 16th. For more info, Roberta Clare, Presbyterian-United Church Chaplain, 398-4104.

Auditions!!!! McGill Savoy Society presents "Yeomen of the Guard" Bring a song to the Strathcona Music Building Lobby! Sept. 19-20, 5:30 - 10:00 pm.

Daycare Spaces - Some spaces available for four and five-year old children (birthdates from October 1, 1985 to September 30, 1986). Call 398-6943 for more information.

Bullimia support therapy group. Call Sue at 289-9314.

Ex-Rotary exchange students - come to the 3rd annual ex-Rotary exchange get-together. Thurs. Sept. 20 - Call Jason at 286-0895 for more information. All welcome.

Lesbian/Gay discussion group meets Friday at Yellow Door (3625 Aylmer) 17h30

Gays and Lesbians of McGill. 1st coffee house on Thurs. 20th Sept. Union R. 425. Elections will take place. Everybody is welcome.

Writers! Interested in a small short fiction workshop? Prepare sample of your work and paragraph describing your ideal workshop. Call Sandy 284-5781 or Rebecca 273-4086.

Ukrainian Students' Association: Come to our meeting - Thurs. Sept. 20 at 5:30 pm at the Multicultural Lounge, Room 401. New members welcome!

387 - Volunteers

Volunteers needed at the Montreal Neurological Hospital 3 hours/week. If interested in visiting patients, attend the compulsory information session Thursday, September 20 at 4:45 pm at the MNH (3801 University St.)

389 - Musicians Wanted

Sunday bassist needs guitarist, drummer or other for Blues-Rock. Call Robert, 398-7271 or 288-6064.

393 - Parking Services

Parking space for rent, close to campus, \$45/month. Call 284-6211

EVENTS

THURSDAY, SEPT. 20

Meeting To plan campus-wide food drive for the people of Kanesatake and Kanawake. All welcome, noon Union 410. For more information call 844-8492.

TRIANGLE Student Housing Cooperative: Get involved in the planning and execution of a three-university, three faceted housing project: affordable student housing, student employment and tourist accomodation. 17h Union Building Room 425. Or call 398-7432.

Take your first step to Broadway. Auditions for "Yeomen of the Guard" presented by the McGill Savoy Society to be held at the Strathcona Music Building. Everyone is welcome! 17h30-22h. Call Savoy Society office or 284-5016.

FRIDAY, SEPT. 21

The United World College Society of McGill
We are hosting a conference on "The Role of Individual Action in the Promotion of Ethical Corporate Behaviour" on September 21-23. For more information please contact Jean Pierre Prud'homme at 325-8190. Please join us!

Take Back The Night! A women's march to reclaim the streets. McGill women meet at 19h in the Alley. Bring candles, noisemakers etc. March is at 20h15 Parc La Fontaine. Info: call 398-6823.

SATURDAY, SEPTEMBER 22

Joint McGill-Concordia pro-choice A strategy meeting (for abortion rights), 11h at CLSC Centreville 1199 Bleury (Just south of St. Catherine's).

Caribbean Students' Societ PARTY!! Reggae, Funk, House. Admission \$3. 20h-?, Union Building B09/B10.

The Jewish Women's Circle of Hillel

We are sponsoring a Second Take Back the Night March because the annual march is scheduled for Rosh Hashana (Jewish New Year). 19h30 at the Corner of Rachel and Parc La Fontaine. Contact Lisa at 987-1964.

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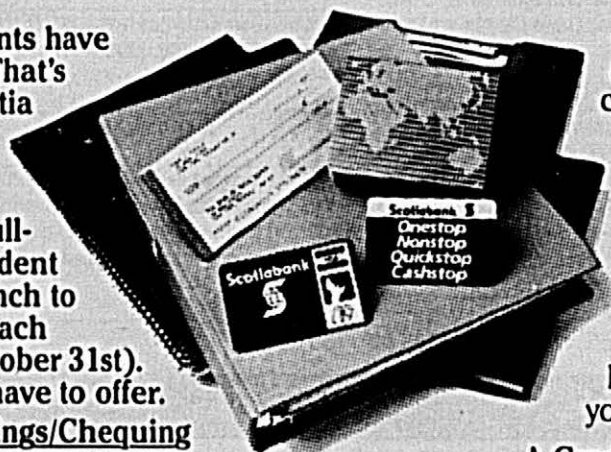
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